Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at http://about.jstor.org/participate-jstor/individuals/early-journal-content.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

Some OBSERVATIONS *upon the* GREEK ACCENTS. *By* ARTHUR BROWNE, *Esq. Senior Fellow of Trinity College, Dublin, and M. R. I. A.*

HAVING lately had an opportunity of converſing with ſome modern Greeks, it appeared to me, that it might not be unacceptable to the Academy to communicate ſome obſervations which I made as to their mode of uſing and applying the accents, about the proper meaning and application of which ſo much controverſy has ariſen. December 14th 1799.

To make theſe obſervations intelligible, I muſt briefly recal to the recollection of the Academy ſome of the moſt celebrated opinions which have been urged concerning theſe accents, both as to their ancient exiſtence and as to their uſe.

GRÆVIUS, Stevens, and Iſaac Voſſius in an expreſs treatiſe on the ſubject endeavoured to prove them of modern invention, inſiſting that none are to be found in either inſcriptions or manuſcripts antecedently to the period of about 170 years before Chriſt. Hennin imagines that they were the invention of the Arabians ſo

ſo late as the eighth century, and were uſed only in poetry, and intended to aſcertain the pronunciation of the Greeks, and to oppoſe the barbariſm of nations who raiſed and depreſſed the tone of the voice according to the cuſtom of their own language without any regard to the true quantity of ſyllables.* Wetſtein, the learned profeſſor of Baſle, in his Diſſertatio de Accentruum Græcorum antiquitate & uſu, argues for the uſe of accents from the earlieſt days, and thinks that when the mode of writing was in capital letters equi-diſtant from each other, without diſtinction either of words or phraſes, that accents noted by viſible marks were abſolutely neceſſary to diſtinguiſh ambiguous words, and to point out their proper meaning.

THE writers of the laſt century were no leſs divided as to the uſe of the accents than as to their antiquity; ſome inſiſting that they marked tones or intonation—the raiſing or lowering of the voice in pronouncing certain ſyllables of words; while others confound them with quantity, or at leaſt aſſerted that quantity was influenced or affected by them.

THESE diſputes have been revived with no ſmall ardour in our own times. About 1754, a learned anonymous treatiſe appeared upon

* This ſeems abſurd, becauſe the accents do not accord with quantity, and therefore would ſo have ſet them wrong inſtead of right. No, the uſe of the accents muſt have been to prevent their pronouncing always according to the quantity of the ſyllable, and to ſhew them when the Greeks did not do ſo.

upon accents, denying their antiquity and ſupported by numerous arguments and quotations. About ſix years afterwards Mr. Foſter's celebrated work appeared, ſtriving to prove that they were only marks of intonation, and in 1764 was publiſhed the Accentus Redivivi of Mr. Primatt, aſſerting their antiquity, and admitting that they do affect metrical quantity, in ſo much, according to his opinion, as to be deſtructive of it.

FROM this laſt opinion it neceſſarily followed, in his opinion, and that of many others, that however it may be right to uſe them in proſe, they are not calculated to regulate the recitation of verſe; and hence the common dictum which is ſo often heard from the ſons of Oxford and Cambridge, that we are to read by accent in proſe and by quantity in verſe.

ABOUT ten years ſince a ſmall work appeared, but of great erudition, ſuppoſed, and now I believe not denied, to be written by a learned prelate of the Engliſh church, entitled De Rhythmo Græcorum; and at a much later period, a Treatiſe on the Proſodies of the Greek and Latin Languages, aſcribed to another celebrated prelate on the Engliſh bench, and fraught with abundant learning, and intimate knowledge of Greek literature. In the firſt work I would only at preſent refer the reader to the fifth chapter, where the author oppugns the opinion *aliam eſſe in ſoluta oratione ſcanſionem rhythmicam, aliam in metris*, in oppoſition to

Faber, Dacier, Pearce, Clarke and others; but from the latter it is neceſſary to quote an obſervation or two to prepare us for an application of the facts hereafter to be mentioned. The very learned author, after contending for the antiquity of the accents, totally condemns the rule which has been mentioned, that we are to read by accent in proſe and quantity in verſe, *obſerving truly, that it is not very probable that any people ſhould have had two pronunciations eſſentially different, one for proſe, and another for verſe.* He equally condemns the poſition that proſe as well as verſe in Greek muſt be read by quantity, that is, as he ſays, by the Latin accent, and thinking that the Greek accentual marks expreſs the true ſpeaking tones of the language, propoſes rules of recitation on the bold ſuppoſition that tone was not always laid on *connected* words, where the accentual marks appear; whoſe poſition however was not changed, to prevent the confuſion which would follow from making the poſition of the written mark different in connected, from what it is in iſolated words: and he juſtly cenſures the printing of books unaccented, one of which, an edition of Theocritus, had eſcaped from the Clarendon preſs. He holds that though in placing accent, regard is had to quantity*, euphoniæ gratia, and though it therefore may be a ſymptom of quantity, it is never a cauſe of

* For, ſays he, the general ſound of the word will be more or leſs agreeable, according as ſyllables at certain diſtances from the ſeat of the acute accent are long or ſhort. Hence, if accent were placed without any regard to quantity, it would often ſeduce the ſpeaker into a violation of quantity, for the ſake of the general euphony of the word.

of it, and never creates it; and he calls the opinion of Mr. Primatt and others, that the acute accent lengthens the tone of the ſyllable on which it falls, a common prejudice. But he doth not deny that accent will often be at war with quantity, unleſs tranſpoſed in the manner by him recommended. Thus in the line

Μῆνιν ἄειδε θεὰ Πηληϊάδεω Ἀχιλῆος,

the word, Ἀχιλῆος, muſt be pronounced Ἀχιλήος.

ALTHOUGH I never could aſſent to a poſition ſo ſtrongly contradictory to the teſtimony of my ear as that of the acute accent not lengthening the ſyllable upon which it falls; and although my mind was much impreſſed with a ſaying of Mr. Primatt, that it is one of the extraordinary powers of the acute accent, even to change the real quantity, and with his aſſertion, that the opinion of Meſſieur de Port Royal, that the accent only raiſes the voice but gives no duration in pronouncing, is falſe; I found myſelf diſpoſed to acquieſce in the ſentiment that the accents denoted only tone, or elevation and depreſſion of the voice: and this theory ſeemed to complete the perfection of the Greek language, apparently aiming at more accuracy, and greater freedom from ambiguity than any other language ever did; as to the time of an action by the variety of its tenſes, as to the number of agents by its addition of the dual, as to the object of the act by its three voices, as to the varying pronunciation of its tribes by its analyſis of the dialects, and as to the diſtinction of words written and ſpelt in the ſame manner, by its accents. We know that ſome nations, particularly the Chineſe, have ſo uſed the accents. They have, ſay

the miſſionaries, but about three hundred and fifty words in their language.* Confuſion is avoided by the accents, though theſe are not eaſily diſtinguiſhed by an European ear; we knew that this muſt ſometimes have been the caſe in Greece. as in the inſtances of Ἀνὰ & Διὰ. The illuſtration from our national and provincial accents is obvious †.

It occurred to me, however, that it was very ſurpriſing that no author on the ſubject ſeemed to have taken the pains to enquire what was the pronunciation of the modern Greeks, or their mode of uſing the accents: is it that no inference can be drawn from their uſage, as to that of the ancients? this is eaſily ſaid, but it has not been ſaid by any of theſe writers. The argument from the Italian pronunciation of Latin giving us no inſight into that of the Romans, doth not apply; for the incurſions of barbarous ſwarms, like ſucceſſive overflowings of the ocean, have waſhed away every trace of connection between the ancient and modern inhabitants of Italy, and perhaps there are more deſcendants of the Romans to be found in

* Others ſay twelve hundred, and that the nouns are only three hundred and twenty-ſix—all monoſyllables. From the combination of theſe all their compounds ariſe. The Greek language has but about three hundred radicals. The Greeks, it has been ſaid, had but two accents; the acute never riſing above a fifth higher than the grave, though it might leſs: the Chineſe many, with intervals much ſmaller, and more exactly marked and limited.

† *E. G.* a vulgar Scotchman would ſay whence cáme you, how dó you: a common Iriſhman, whence came yóu, how do yóu—and an Engliſh farmer perhaps would ſay whence caame you. The firſt puts the acute accent on the middle word, the ſecond on the laſt, and the drawl of the Engliſh farmer is marked by the circumflex.

in other countries, for inſtance, in Spain, than in Italy itſelf. Certainly the Spaniſh language has more obvious affinity to the Latin than the Italian has. But the hiſtory of Greece has been far different. Twelve hundred years have elapſed ſince the Weſtern or Latin empire was overturned, but we muſt remember that the Eaſtern or Greek empire exiſted till about 300 years ſince, and down as late as the reign of Henry VII; and the Grecian people has not been exterminated, but remained ever ſince, uſing its own religion and language, though in ſubjection to the Turkiſh yoke. It is the ſame people, as much as the Welch are ſince they were conquered by Edward the Firſt, and I do not ſee why their mode of pronunciation ſhould be more altered. Twelve hundred years have elapſed ſince Latin was a living language, but Greek is a living language to this day. I ſpeak from my own knowledge when I ſay, that the prayer books uſed by the Greek ſailors, the only deſcription of men of that nation whom we can expect to ſee here, are in ancient Greek,—they are able to read the ancient Greek authors, though from want of education not able to tranſlate them fluently, and their letters written in modern Greek are eaſily to be underſtood by us, and differ from ancient Greek, allowing for the ignorance and uncouth ſtile of a mariner, little more than one ancient dialect did from another. I ſhall produce one to the Academy, now in my poſſeſſion.

Impressed with theſe ſentiments I felt myſelf intereſted, when I heard that a Grecian ſhip, whoſe ſeizure has ſince been the occaſion of a remarkable ſuit in the Court of Admiralty, and of the conſequent detention of the ſeamen for a conſiderable

derable time, had been driven by ſtreſs of weather into the port of Dingle in this kingdom. This ſhip, called La Madona del Caſo San Speridione, Captain Demetrio Antonio Polo, belonged to Patraſs, a town ſituated not far from the ancient Corinth. The buſineſs of their ſuit brought the captain and ſeveral of the crew to Dublin, and was the occaſion of their remaining in this metropolis for a conſiderable time. I took the opportunity of frequently converſing with them, and though their want of erudition and information might ſeem an argument againſt drawing any inference from their practice, to me it appeared the contrary, becauſe it gave me the unprejudiced and unpremeditated modes of pronunciation of perſons who could not underſtand or know the reaſons of my enquiries, or purport of my obſervations. The reſult was, to my great ſurpriſe, that the practice of the modern Greeks is different from any of the theories contained in the books I have mentioned: it is true they have not two pronunciations for proſe and for verſe, and in both they read by accent, and ſo far confirm the theory of the learned biſhop, the lateſt writer I have mentioned; But they make accent the cauſe of quantity; they make it govern and control quantity; they make the ſyllable long on which the acute accent falls, and they allow the acute accent to change the real quantity: in theſe latter reſpects therefore they agree with Mr. Primatt, but they deſert him when he therefore concludes that poetry is not to be read by accent—they always reading poetry as well as proſe by accent. Whether any inference can hence be drawn as to the pronunciation of the ancients, I muſt leave, after what I have premiſed

miſed above, to men of more learning, but I think it at leaſt ſo probable as to make it worth while to communicate to the Academy the inſtances which occurred in proof of this aſſertion more particularly. Of the two firſt perſons whom I met, one, the ſteward of the ſhip, an inhabitant of the iſland of Cephalonia, had had a ſchool education: he read Euripides and tranſlated ſome eaſier paſſages without much difficulty. By a ſtay in this country of near two years he was able to ſpeak Engliſh very tolerably, as could the captain and ſeveral of the crew, and almoſt all of them ſpoke Italian fluently. The companion however of the ſteward could ſpeak only modern Greek, in which I could diſcover that he was giving a deſcription of the diſtreſs in which the ſhip had been, and though not able to underſtand the context could plainly diſtinguiſh many words, ſuch as δενδρα—ξυλον, and amongſt the reſt the ſound of Ανθρωπος pronounced ſhort; this awoke my curioſity, which was ſtill more heightened when I obſerved that he ſaid Ανθρωπων long, with the ſame attention to the alteration of the accent with the variety of caſe, which a boy would be taught to pay at a ſchool in England *. Watching therefore more cloſely, and

* It will not be ſuppoſed that this man knew the rule, ſi ultima ſit longa, acuitur penultima, ſi brevis, antepenultima. I cannot avoid here lamenting the total inattention to the rules of accent in our ſchools in Ireland. Suppoſe it to be an uſeleſs part of learning, if cuſtom in England has made it thought ornamental and neceſſary, the Iriſh ſcholar who is ignorant of it will be cenſured, however undeſervedly. I have known men of high literary name in this country who did not know the meaning of the marks which diſtinguiſh encliticks, and gave to oxytones the very converſe of their real meaning. An Engliſh ſcholar who publiſhes a Greek claſſic, could accent it without looking on an accented copy.

and aſking the other to read ſome ancient Greek, I found that they both uniformly pronounced according to accent, without any attention to long or ſhort ſyllables where accent came in the way; and on their departure, one of them having bade me good day, by ſaying Καλημέρα, to which I anſwered Καλημέρα, he with ſtrong marks of reprobation ſet me right, and repeated Καλημέρα; and with like cenſure did the captain upon another occaſion obſerve upon my ſaying Socrātes inſtead of Socrātes.

I NOW felt a vehement wiſh to know whether they made the diſtinction in this reſpect uſually made between verſe and proſe, but from the little ſcholarſhip of the two men with whom I had converſed, from the ignorance of a third whom I afterwards met, (who however read Lucian with eaſe, though he did not ſeem ever to have heard of the book,) and on account of my imperfect mode of converſing with them all, I had little hopes of ſatisfaction on the point, nor was I clear that they perfectly knew the difference between verſe and proſe.

AT length having met with the commander of the ſhip, and his clerk Athanaſius Κῦνομος, and finding that the latter had been a ſchoolmaſter in the Morea, and had here learnt to ſpeak Engliſh fluently, I put the queſtion to them in the preſence of a very learned College friend, and at another time, to avoid any error, with

with the aid of a gentleman who is perfectly maſter of the Italian language. Both the Greeks repeatedly aſſured us that verſe as well as proſe was read by accent, and not by quantity, and exemplified it by reading ſeveral lines of Homer, with whoſe name they ſeemed perfectly well acquainted.

I SHALL give an inſtance or two of their mode of reading:

Βῆ δ' ἀκέων παρὰ θῖνα πολυφλοίσβοιο θαλάσσης,

Τὸν δ' ἀπαμειβόμενος προσέφη πόδας ὠκὺς Ἀχιλλεύς,

Ἐς δ' ἐρέτας ἐπίηδὲς ἀγείρομεν, ἐς δ' ἑκατόμβην

They made the ε in ακέων — προσέφη and ερέτας long.

But when they read

Κλῦθί μευ, Ἀρίυρότοξ', ὃς Χρύσην ἀμφιβέβηκας,

They made the ſecond ſyllable of the firſt word Κλυθι ſhort, notwithſtanding the acute accent: on my aſking why, they deſired me to look back on the circumflex on the firſt ſyllable, and ſaid it thence neceſſarily followed, for it is impoſſible to pronounce the firſt ſyllable with the great length which the circumflex denotes, and not to ſhorten the ſecond. The teſtimony of the ſchoolmaſter might be vitiated, but what could be ſtronger than that of theſe ignorant mariners as to the vulgar common practice of modern Greece, and it is remarkable that this confirms the opinion of Biſhop Horſley, that the tones of words in connection are not always the ſame with the tones of ſolitary words, though in thoſe of more than one ſyllable the accentual marks do not change their poſition. I muſt here add that theſe men confirmed an obſervation of

our late revered and lamented Preſident, that we are much miſtaken in our idea of the ſuppoſed lofty ſound of πολυφλοίσβοιο θαλασσης; that the Borderers on the coaſt of the Archipelago take their ideas from the gentle laving of the ſhore by a ſummer wave, and not from the roaring of a winter ocean, and they accordingly pronounced it Polyphliſveo Thalaſſes.

I own that the obſervations made by me on the pronunciation of theſe modern Greeks brought a perfectly new train of ideas into my mind. I propoſe them, with humility, for the conſideration of the learned, but they have made a ſtrong impreſſion upon me, and approached, when compared with other admitted facts, nearly to conviction. In ſhort, I am ſtrongly inclined to believe, that what the famous treatiſe ſo often mentioned on the proſodies of the Greek and Latin languages mentions as the peculiarity of the Engliſh, that we always prolong the ſound of the ſyllable on which the acute accent falls, is true, and has been true of every nation upon earth. We know it is true of the modern Italians—they read Latin in that reſpect juſt as we do, and ſay, Arma virūmqŭe cānŏ, and, In nōvă fert animus, as much as we. And when we find the modern Greeks following the ſame practice, ſurely we have ſome cauſe to ſuppoſe that the ancients did the ſame. In the Engliſh language, indeed, quantity is not affected, becauſe accent and quantity always agree.* Biſhop Horſley endeavoured

* The great reſemblance between the Perſian and Engliſh languages, in many reſpects, has been obſerved by Sir W. Jones.—Here is another: I had the pleaſure of hearing

endeavoured to prove that they did ſo in Greek, but this is on the bold ſuppoſition that the accent doth not fall where the mark is placed. The objection to this hypotheſis, which ſeems to have been admitted by all writers, and conſidered as deciſive by ſome as to proſe, by all as to verſe, is that ſuch a mode of pronunciation or reading muſt deſtroy metre, or *Rhuthmos*. From this poſition, however univerſal, or however it may have been taken for granted, I totally diſſent. That it will oppoſe the metre or quantity I readily agree, but that it will deſtroy the Rhythmos, by which, whatever learned deſcriptions there may have been of its meaning, I underſtand nothing more than the melody or ſmooth flowing of the verſes or their harmony if you pleaſe, if harmony be properly applied to ſucceſſive and not ſynchronal ſounds. On the contrary, nothing can be more diſagreeable or unmelodious than the reading verſe by quantity, or ſcanning of it, as it is vulgarly called. Let us try the line ſo often quoted—

Armă vĭrūmqŭe cănō, Trŏjǣ qui prīmŭs ăb ōrīs,

inſtead of Ārmă vĭrūmqūe cānŏ, Trōjǣ qūi prīmŭs ăb ōrīs,

or, In nŏvă, &c.

No man ever defined Rhuthmos better than Plato, *ordinem quendam qui in motibus cernitur*; the motion or meaſure of the

hearing a native of Lucknow, but born of Perſian parents, who was lately in Dublin, Abu Talib Khan, read an ode of Hafiz; accent and quantity always went together: Bedéh Sakée meï Bakée, &c. &c.: with reſpect to the poſition of the accent, Sir W. Jones remarks, that the Perſians, like the French, uſually accent the laſt ſyllable of the word, and the *ſtrength* of accent which he has noted was remarkable in the gentleman I have mentioned, and almoſt amounted to recitative.

verſe may be exact, and yet the order, arrangement and diſpoſition of the letters and ſyllables, ſuch as to be grating and unmelodious to the ear. In like manner the feet of the verſe may be exact, but the ſtreſs laid upon particular ſyllables of it which follows the quantity may totally deſtroy the melody: in ſhort, the radical error ſeems to be the confuſion of quantity with melody, and the ſuppoſition that whatever is at war with quantity and metre muſt be at war with melody.* I ardently agree with the praiſes of the author of the Accentus Redivivi on the Scholiaſtes ad Hephæſtionem, that Rhythmus trahit tempora ut vult, & ſæpe breve tempus facit, ut ſit longum; on which the treatiſe de Rhythmo Græcorum obſerves, if this be true, plane actum eſt de metris. I admit it if they come in oppoſition to Rhythmos or melody. With reſpect to proſe I think this is acknowledged, why not with reſpect to verſe? That it is acknowledged with reſpect to proſe, Dacier and Pearce argue from the famous paſſage of Longinus, where he ſays, that the paſſage of Demoſthenes ſo famous for its pleaſing ſound, τῦτο τō ψήφισμα, conſiſts entirely of dactyl rhythms. Ψῆφισμα then as pronounced by him was a dactyl, not a dactyl meaſure, but a dactyl rhythm, and it is remarkable

* I ſpeak with much heſitation, however, when I recollect, that a moſt revered and moſt beloved, and truly great man*, who honoured me with his friendſhip, and whoſe loſs the world deplores, was of a totally different opinion, and once repeated to me, to oppoſe mine, with much emphaſis, theſe lines of the third book of the Odyſſey:

Ἠέλιος δ' ἀνόρουσε, λιπων' περικαλλέα λίμνην,
Οὐρανὸν ἐς πολύχαλκον, ἵν' ἀθανάτοισι φαείνῃ,
Καὶ θνητοῖσι βροτοῖσιν 'επὶ ζείδωρον ἄρουραν.

* The late Primate.

markable that the modern Greeks pronounced it in the ſame way; how can it be otherwiſe if the acute accent be laid on the firſt ſyllable, ψήφισμα. There is a dactyl then in written metre, and a dactyl in pronunciation, and the ſame word ſhall when written, and when pronounced, be of different meaſure. Apply the ſame to verſe. Ψήφισμα is an Antibacchius for the purpoſe of the poet in meaſuring his verſe, but it doth not follow that he may not pronounce it as a dactyl. I dare to ſay if Longinus had been ſpeaking, not of the mode in which Demoſthenes and all Grecians pronounced the word, but of the *pes* of the word, he would not have ſaid it was a dactyl. The poet in conſtructing his verſe muſt take the ſyllables as he finds them, and has no power to alter beyond a very little poetic licenſe, for nude conſtruction doth not admit of emphaſis; but the ſpeaker, or the writer are not ſo confined, and it was probably to mark their variaons to the barbarous nations which overwhelmed Greece that accents were introduced, if they really were introduced at ſo late a period.

To illuſtrate what has been ſaid, let any man try how eaſy it is to make a verſe in perfect meaſure that ſhall be grating or unmuſical to the ear, and another without meaſure, agreeable and muſical. For inſtance, who can diſcover muſic in this line,

O Fortunati Mercatores, gravis annis,

or who would know it was poetry without being told ſo.

Colitur

Colitur Hybernia Divis viriſque dilecta.

is a nonſenſe verſe which has juſt occurred to my fancy, in quantity perfectly falſe, but in ſound, perhaps, not unmuſical; and this is the reaſon why the Engliſh have wiſely and properly choſen to read Latin verſe by accent and not by quantity, as I verily believe the old Romans did, becauſe they could not bear the ſound of the verſe when otherwiſe pronounced; would the proſaic line before mentioned be improved by reading

O Fōr tūnā tī Mēr cātō rēs gravis annis, ?

The French, though they apply the word accent differently from other nations, may, in my ſenſe of the word, illuſtrate my meaning; the reaſon why the heroic verſe of the French appears ſo intolerable to us, is, that we attempt to read it by quantity; it then comes out exactly like our twelve ſyllable verſe, uſually with us confined to ballads, and the famous verſe of Corneille

Rome, l'objet unique de mon raſſentiment.

dances on the ear exactly like

Ye belles and ye flirts, and ye pert little things.

But whoever viſits the French theatre will perceive no ſuch ridiculous ſaltation of meaſure, but a ſolemn and ſerious cadence governed by accent, adapted to the ſubject and to the ſcene, which almoſt prevents the auditors from perceiving that it is verſe.

It will be here immediately ſaid, that I confound accent with emphaſis: I do not; I include in the idea inflection of voice, but in

in a ſecondary manner. No perſon can, in my humble opinion, lay a ſtreſs or emphaſis on any ſyllable without making it long, nor is it ever made long (I will not ſay it is abſolutely impoſſible, I ſpeak of the fact) without either elevating or depreſſing the voice. Let any man try to expreſs ſtrongly the negative, *I cannot*, he will ſpeak with an acute accent, elevate his voice, lay an emphaſis, and prolong the ſyllable. I remember a celebrated member of a houſe of parliament, not long ago, remarkable for his circumflex on this very word. Mr. Primatt highly commends an author on the accents, who ſays, no elevation of the voice can be made ſenſible in pronouncing, whatever may be done in ſinging,* without ſome ſtreſs or pauſe, which is always able to make a ſhort ſyllable long. I ſay, converſely, that no ſtreſs or pauſe is ever made without ſome elevation of the voice, either purely, i. e. in an acute tone, or mixed, that is, in an acute tone ending in a grave, and commonly called a circumflex.

It will be aſked then what is the uſe of metre or meaſure in verſe, if we are not to read by it; and here is the grand difficulty, and I own with candor I cannot anſwer it with perfect ſatisfaction to my own mind: to thoſe indeed who ſay we are to read by accent in proſe, it may be equally aſked what is the uſe

* The treatiſe on the proſodies argues, that in muſic length of ſound and acuteneſs of tone are not always united, and endeavours to confute Mr. Primatt, who attempts to account for this, without admitting that it can be ſo in ſpeaking.

uſe of long or ſhort ſyllables in proſe, if we are not to attend to them when accent comes in the way: but to gentlemen on the other ſide, I can only anſwer, that in the firſt place accent doth not always interfere, and then quantity is our guide, and accent often accords with quantity. Secondly, metre determines the number of feet or meaſures in each verſe, and thereby produces a general analogy and harmony through the whole, and it is to be obſerved, that, as I apprehend, accent doth not change the number of feet, though it doth the nature or ſpecies of them. Thus when we read

Arma virumque cā̃no, Trōjæ qui primus ab oris,

we do not make more feet than when we ſcan the line, nor employ more time than in pronouncing the next line in which the accent happens to accord with the quantity, viz. Italiam fato profugus, Lavinaque venit. Thirdly, The poet in meaſuring his verſe certainly muſt be confined to ſome certain number and order of long and ſhort ſyllables, in order to produce a concordance through the whole, and even to regulate the poſition of accent, which though not ſubdued by quantity will certainly have ſome relation to it, euphoniæ gratia; but ſurely the length or ſhortneſs of a ſyllable cannot determine where emphaſis ſhall be placed—that muſt depend on the meaning and the thought; and it would be moſt abſurd for the poet to ſay to the reader, you ſhall not reſt upon this emphatic and ſignificative word becauſe its ſyllables are ſhort, and wherever there is a reſt, there muſt be length and intonation.

On

On the whole, then, I am inclined to conclude, not only that the ancient Greeks as well as the modern read both verſe and proſe by accent, which, indeed, the learned biſhop before alluded to always inſiſts, but alſo, which he denies, that they ſuffered the accents to control and alter the quantity; he does not indeed deny this, if the tones are given where the accentual marks are placed, but he denies that they were ſo given. Dacier, Pearce and Clarke admit that they read proſe by accent, not by quantity. The learned prelates contend that they could not have had a different mode of reading proſe and verſe. I accept both propoſitions, though without admitting their inferences,* and the combination of thoſe propoſitions proves my opinion, which however I do not advance dogmatically or decidedly, but with that feeling which I think becomes every member of this Academy, of wiſhing to advance uſeful or ornamental knowledge by free diſcuſſion and the ſuggeſtion of ſuch ideas as ſeem to him worthy at leaſt of the conſideration of the literary world. In the idea that accent muſt affect quantity I have numerous ſupporters as well as opponents. I only differ from the former in thinking that verſe muſt ſtill be read by accent. I ſhall not trouble the ſociety further but by the addition of a copy of a letter written by a Greek ſailor belonging to the ſhip I have mentioned to the agent ſent over here by the

* Of the former that verſe is not to be read by accent: of the latter, that though it is, its quantity is not thereby affected.

Turkiſh ambaſſador to watch the intereſt of the cargo, written in the preſent year, which the latter was ſo good as to give to me to ſhew the analogy between the modern and ancient language of Greece. It will be obſerved that this humble mariner uſes the accents with as much attention as any ſcholar.

THIS letter ſo much reſembles ancient Greek, that we might almoſt ſuppoſe it was ſo, and that the writer had at ſchool acquired this faculty; but Mr. Barthold, to whom it was addreſſed, who perpetually converſed with the ſailors in modern Greek, aſſured me that it was entirely modern, and that he could not have correſponded or converſed in ancient Greek. Mr. Barthold had reſided a long time in Conſtantinople and in the Morea, and was perfectly well acquainted with the language of the modern Greeks. I never ſaw any book in modern Greek, but I know the New Teſtament in that language was publiſhed at Oxford in the preſent century, at the time when ſome modern Greeks were brought there for education, who, however, by their exceſſive idleneſs, diſappointed expectation. But what ſuppoſition can be more ſtrange than that a parcel of Greek ſailors, or any one of them, ſhould chooſe to correſpond in ancient Greek. And I have the poſitive teſtimony of Barthold, that this letter is written in the common language of the country, and indeed he deſired me to obſerve the words introduced from the Italian, ſuch as *ton intereſſon*; and if he had written it from his education at ſchool, the terminations

nations and caſes would not be ſo entirely foreign from the ancient. I cannot, therefore, doubt, eſpecially when I compare it with the language I heard ſpoken by all the crew, and when I mention that I ſaw the log-book of the ſhip written in Greek which I could underſtand, that this is a ſpecimen of modern Greek: the dates and days of the month in the log-book differed from the ancient Greek in the ſmalleſt circumſtance only, thus the 18th of January was Ιανυαριε ογδοεκατη, inſtead of οκτο και δεκατη, I have another of theſe letters in my poſſeſſion much longer, with which I therefore have not troubled the Academy. I ſhall conclude with obſerving, that theſe modern Greeks always for accents uſed the word Οξεα, thereby confirming the opinion that there is properly no accent but the acute, the grave being the negative of accent; and we muſt remember that the word προσωδιαι, in the ancient Greek language, is the term uſed for accents: which word, when tranſlated into Latin, is accentus or ad cantus, implying elevation of voice, or a kind of ſong, *ſuperadded* or raiſed on the common tone of the voice, and cannot apply to the *grave*, which is negation of any departure from the uſual level.

Tranſlation

Tranſlation of the Greek Letter on the oppoſite Page: *

Cork, 1799. Auguſt [illegible].

To the noble. rich merchant, Signior Barthold,
humbly, worſhipingly, and lovingly.

On the 17th of the laſt month I wrote to you a letter from Dingle, writing and exhorting you, that you would take care and better the intereſt of me deſtitute. That you might know how the other men grieved or held me, often ſignifying to me, where againſt me they ſpoke every day at their meſs, that they would not have me; and I again appeaſed them, calling and crying out, and to me they gave ear. I exhort you, if you love God, and for the ſake of your children, to write me a letter, as how you know of your generoſity, that I may have and know how I ſhall conduct myſelf, and that I may convey the men to London, or may carry them to Dublin, and beg that I may have an anſwer how I ſhall conduct myſelf, and I ſhall as you may direct.

Theſe, and I remain an outcaſt among the mountaineers,

Your ſervant,

CONSTANTINE ANDRIA.

* The oppoſite is a *Fac Simile* of the original.

Κύριε - 1799 : Αὐγούστ : 3 - — — — —

„ Θεέ μου μεγάλη ἄρχοντα ἀναστατωμένη, σώπα μου δόξα-
δημιουργέ, σεσυντρίβω, καὶ ἀπελπίζομαι — —

„ „ Γιὰ λίγο : 17 - Τὸ ἀπεφασίζω, ὅτι ἐπρεπε σήμερα, εἶναι, γεύ-
ματα, ἀπὸ νύχτα, μεταξοσύλιστα, καὶ σεντόνια, νὰ
πλαγιάζω, καὶ ἐμένα, τὸ φρεσκο, τὸ ἀλλαγμένο, μὲ τὸ ἄρωμα
ατα, πλιά, τοῦ σῶμα μου, οἱ αἰθεῶσοι, μέ ἔχουν, σκλά μπορ
ούνον, ὥστε, ὅσο, μὲ λύγει, νὰ ἐμένα, ὅλη, γιὰ νὰ συν-
λειοβάλω, δὲν μέ βλέπει, καὶ ἐγὼ σήμερα ἔπρεπα σεντσε-
λώνω, καὶ μαξιλάρια, καὶ μέ ἔχει ἀπόμα, μεγάλο λ-
λώνα, σεντσελέ, αὐ ἁμαξοῦ βέ θεού, καὶ νὰ χαιρετήσω
μητέρα, νὰ μὲ γέψῃ ἐκεῖ, γεμάτη, ὡς νὰ θὰ γυ-
εύσῃ, ἀδυνατίσει, τόσο ἔχω, νὰ σουλάω, ἢ να σήκω
μαι μέ τὸ αἰθεῶσο, γιὰ νὰ μοῦλεν, ἢ νὰ ἔρθω, αὐτὸ
γιὰ τὸ λουλούδι, καὶ σεντσελέ νὰ ἔχω ἐμένα ἀπόμενο
λά νὰ σουλάω, καὶ ἐγὼ, ὡς νὰ θὰ μεταξάσῃ, - —

Γιὰ Κύριε, σεβάσμιος, γιὰ τὸ σε-
βάσματα, - - Δέησαν, ἀνεξαντλή
ἀνδρέα, ἔβαλα, νὰ ἐμένα
ἀνδρὸ τὸν χάρη, σεντσελέ, ὅσο νὰ μὲ γέψῃ, ἢ νὰ
μέσα βάσῃ, ἢ νὰ μὲ ἐμπνεύσει, καὶ δὲν ἐμπορῶ
νὰ ἀποφύγω, τὸ βέβαια, ὅσο λέω τὸ ἄρωμα —